

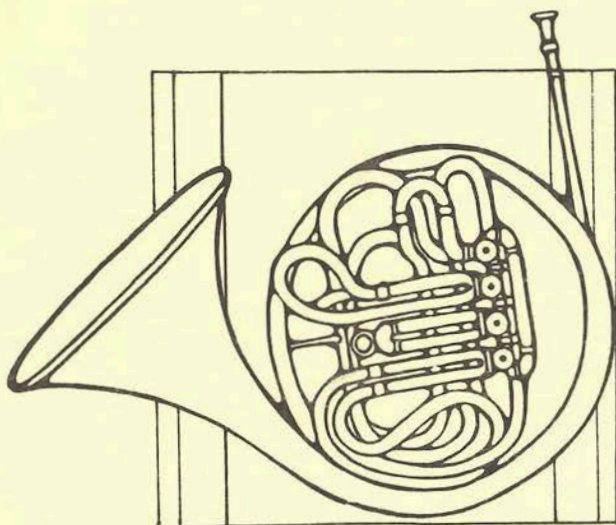
The Department of Music
University of Wisconsin-Eau Claire
presents

THE SYMPHONY BAND

with

Donald S. George, Conductor

Guest Composer-Conductor Samuel Adler



Sunday, April 20, 1986

Gantner Concert Hall

4 p.m.

Presented as part of the 1986 Contemporary Music Symposium



PROGRAM

CHESTER - OVERTURE FOR BAND

William Schuman

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *THE SINGING MASTER'S ASSISTANT*. This book became known as "Billings best" following as it did his first book called *THE NEW ENGLAND PSALM SINGER*, published in 1770. *CHESTER* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.

The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'rals yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev'ry Chord.

Today given the prospective of history we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

AN AMERICAN DUO

Samuel Adler

An American Duo is a short, two-movement work which utilizes two historic songs as its basis. The first movement contains the old American hymn, subtitled "Canaan" and the second contains a revolutionary song called "The Bennington Rifleman." Both tunes are treated harmonically, contrapuntally, and rhythmically in a way which reflects the tenacious exuberance of the American spirit. The two movements are unrelated musically, but they complement and contrast each other in mood.

Conducted by the Composer

SYMPHONY NO. 3 (Diptych)

Samuel Adler

Symphony No 3, subtitled "Diptych", was originally composed in 1961 on a commission from the American Wind Symphony. It was premiered by that organization in the summer of 1961. After two subsequent performances, Dr. Adler decided to withdraw the work and to re-write it sometime in the future, because he did not like the work the way it stood. It was not until 1980 that the opportunity presented itself to look at this work again. After spending some time on a revision, the composer determined to discard the early version altogether, simply keeping the form but starting from scratch and composing a new work.

The Third Symphony, still subtitled "Diptych", is a work then which follows the Fourth and Fifth Symphonies chronologically since it was newly composed in 1980 and premiered in 1981 by the Eastman Wind Ensemble. The work is in one continuous movement with long held sonorities constantly interrupted by short melodic phrases. These fragments are often characterized by "chirping" grace note figures and foreshadow the second section, both by their melodic content and their rhythmic gesturing. The first section is followed without a pause by a fast and furious movement which is unrelenting in its drive. This last section exploits the virtuosity, agility, and boundless energy of the winds, brass and percussion. This exuberant, driving energy brings the work to a triumphant close.

Conducted by the Composer

INTERMISSION

DIVERTIMENTO

Leonard Bernstein

- | | |
|------------------------|--------------------------|
| I. Sennets and Tuckets | V. Turkey Trot |
| II. Waltz | VI. Sphinxes |
| III. Mazurka | VII. Blues |
| IV. Samba | VIII. In Memoriam |
| | March, "The BSO Forever" |

Leonard Bernstein's *Divertimento* is an expression of his love affair with the city of his youth and its symphony orchestra, for whose centennial celebration in 1980 it was written. It is a nostalgic album filled with affectionate memories of growing up in Boston, as well as a recollection of hearing live symphonic music for the first time in Symphony Hall, under the direction of Arthur Fiedler (which may account for some of the lighthearted nature of this work).

It is a series of vignettes based on two notes: B, for "Boston" and C, for "Centennial." This tiniest of musical atoms is used as the germ of all the thematic ideas. Most of these generate brief dances of varying character, from wistful to swaggering.

"Sennets and Tuckets" (a Shakespearean stage direction for fanfares) was originally to have been the entire composition, but such an abundance of fun-filled transformations flowing from the B-C motive suggested themselves to the composer that he found himself with an embarrassment of riches. Nevertheless, the dimensions of the separate pieces are as modest as the motive itself, and while there are eight of them, each lasts only a minute or two.

The work is replete with allusions to the repertoire with which Mr. Bernstein grew up in Symphony Hall, some quite obvious, others rather more secret messages for the orchestra players themselves. (To reveal one of these secrets, the opening section of the final "March" is a quiet meditation for three flutes, marked in the score "In Memoriam," recalling the beloved conductors and orchestra members of the BSO who are no longer with us).

Like the original orchestral version, Clare Grundman's band transcription features various soloists and small groups within the band: a "Waltz" and "Mazurka" for woodwinds only, a "Blues" for brass and percussion.

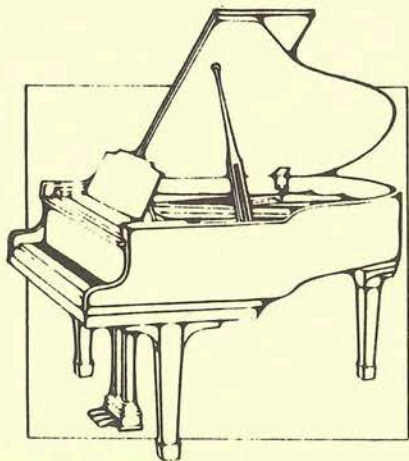
A LITTLE NIGHT AND DAY MUSIC

Samuel Adler

A Little Night and Day Music was commissioned by the publishing firm of Carl Fischer of New York for its band series in 1976. It was published in 1977 and premiered by several bands at the Midwest Band Clinic during that year.

The work is only six minutes long and is in two distinct sections played without pause. This is neither a nocturne nor a morning song, but rather the thoughts of an urban dweller about his city. The first portion is to give a picture of night in a city. Strange noises occur roundabout, and yet there is a quiet calm which pervades the streets and the houses. Suddenly there is an explosion with morning. Busy expressways fill up and wild traffic snarls the city. Everyone that has experienced this twentieth-century phenomenon may easily grasp the significance of this piece, for it is hoped that the music paints a vivid picture of what so many of us experience every day while going about our daily routines.

Conducted by the Composer



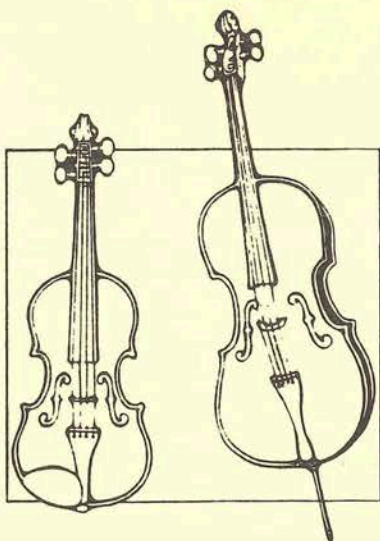
The *Southwestern Sketches* for Band were written in 1960 on a commission from New Mexico State University in honor of the fiftieth anniversary of statehood of the state of New Mexico. It was premiered in 1961 by the Wind Ensemble of New Mexico State University with Ray Tross conducting.

In the late 50's the Dallas, Texas Theatre Center asked Samuel Adler to compose music for a play called "Joshua Beene and God", starring Burl Ives. This was a play similar to the Elmer Gantry story about a "holy man" operating in the southwest. The play was very successful and was to go to Broadway, but circumstances beyond anyone's control kept it from taking that leap.

The music was characteristic of the southwest, but it was entirely an original score--not using any indigenous folk song material--though Burl Ives did sing several songs which Adler composed during the play. The only actual quote is the hymn "Fairest Lord Jesus" which occurs at the end when the congregation that has condemned the "holy man" sings this hymn to purify themselves.

After the show had closed the composer felt that the music for the play would be a good starting point for a band piece. Therefore, he used fragments of it and composed a work which is sectionalized but is in one continuous movement. The feeling of it is one of exuberance and truthfulness with a great deal of energy, but also having many sudden contrasts built in. Samuel Adler has "always felt that the southwest of our country is a most exciting place, but one of many dichotomies. Nature itself is a changing phenomena and the changes are not gradual at all, but there are sudden contrasts as there are also in the people. I hope that this work reflects these contrasts and gives an idea and a feeling which I have always received from living in the southwestern United States."

Conducted by the Composer



SAMUEL ADLER, featured guest composer/conductor for the eighteenth annual Contemporary Music Symposium, is Professor and Chairman of Composition at the Eastman School of Music. Dr. Adler is well known in modern American music as a composer, conductor, and scholar. His more than 200 published compositions reflect an interest in almost every contemporary genre, from large stage and orchestral works to intimate chamber pieces and songs.

Born in Mannheim, Germany, Dr. Adler came to the United States in 1939 and settled in Worcester, Massachusetts. He studied at Boston University and, in 1950, received the MA from Harvard. He studied composition with Walter Piston, Randall Thompson, and Paul Hindemith at Harvard, Aaron Copland at Tanglewood, and conducting with the Boston Symphony's legendary Serge Koussevitsky.

Adler joined the United States Army in 1950 and was sent to Germany, where he organized the Seventh Army Symphony Orchestra of sixty G.I.'s. With him as conductor, this group toured throughout Germany and Austria, giving more than seventy-five concerts in as many days, with a repertoire of over one hundred major works. The Department of Psychological Warfare considered these activities so effective upon the cultural relations between the countries that Adler was awarded the Army Medal of Honor. While overseas with the Armed Forces and on three subsequent State Department sponsored tours abroad, Adler guest conducted numerous symphony orchestras and opera companies and led the orchestra for the Royal Dutch Ballet during its European tour in 1952.

Before arriving at Eastman, Dr. Adler was Professor of Composition at North Texas State University, and he has lectured, taught, or conducted workshops at more than 150 universities, colleges, and conservatories in the United States. He also has lectured at such institutions as the Hochschule fur Musik in Vienna, the Mozarteum in Salzburg, the Santa Cecilia Conservatory in Rome, the Hebrew University in Jerusalem, and the Warsaw Conservatory. Dr. Adler's numerous awards include two honorary doctorates (Southern Methodist University and Wake Forest University). He has received commissions and grants from the National Endowment of the Arts, the Ford Foundation, the Rockefeller Foundation, Charles Ives Award, the Fairchild Award, the Dallas Symphony Orchestra, the Rochester Philharmonic, the Fine Arts Quartet, the Pro Arte Quartet, the Mormon Tabernacle Choir, the Sinfonia Foundation, the city of Jerusalem and many others. His works have been performed by major symphonic, choral and chamber organizations throughout the world, including the New York Philharmonic, choral and chamber organizations throughout the world, including the New York Philharmonic, the Chicago, Philadelphia, Dallas, Houston, Detroit, Kansas City, San Antonio, Fort Worth and New Orleans symphony orchestras.

In 1982-83 he presented a weekly broadcast on National Public Radio entitled "Coming of Age," a celebration of 80 years of twentieth-century music, and also conducted four nationally aired broadcasts of Jewish Liturgical Music.

Adler has also appeared as conductor with major orchestras both here and abroad and his compositions have been recorded by RCA, Vanguard, Crystal, CRI, Lyricord, Mark, Turnabout and Golden Crest.

PICCOLO

Kathryn Averill

FLUTECindy Anderson
Renee Fitzgerald*Lisa Harpke
Sheryl Hinz
Lori Miller
Deb Noyes
Elizabeth Schmidt
*Jane WeigelOBOEHelen Biel
*Susan Tubbs
Julie TriemstraENGLISH HORN

Julie Triemstra

BASSOON+Kristine Fletcher
+Richard FletcherE FLAT CLARINET

Linda Mertz

B FLAT CLARINET*Brenda Frick
Jane Hallis
Kristi Kruse
Kathleen Mack
Linda Mertz
Lori Mullendore
Darlene Nivarel
Pam Peterson
Bryn Riley
Kristine Scherber
Betty Van Gompel
Lori WolfALTO CLARINETEmily Larsen
*Nancy WenzelBASS CLARINETMark Neeb
*Heidi RacanelliCONTRA CLARINETDaniel Funk
Linda TimmALTO SAXOPHONEDiane Anderson
Jeff Carlson
David Freier
*Dan LarsonTENOR SAXOPHONEKeiichi Iida
Bill RucciBARITONE SAXOPHONE

Mary Szymanski

CORNET-TRUMPET*Andy Classen
*Joe Kasparek
Daniel Kilde
Michael Larson
John Noltner
Dean Reichard
Christopher Tank
Diane WoodfordHORNLinnea Hauge
Donna Kregel
Michele Mickelson
*Sarah Milinovich
Julie Ward
Ann ZastrowTROMBONEMark Bratz
Ethan Freier
David Haroldson
James Keesler
*Randal Meinen
Cindy MyhersEUPHONIUMJoan Draxler
*Alan Hager
Paul Heiser

TUBA
Michael Erickson
Kenneth Kiesow
*Michael MillerSTRING BASS*Brian Benson
Kent EllicksonPERCUSSION*Marie Boelter
David Brewster
*John P. Kelley
Todd Running
Jay Strike
Ralph SczygelskiHARP

Daniel Funk

PIANO/CELESTERenee Fitzgerald
Jay Strike

*denotes principal

+Department of Music Faculty